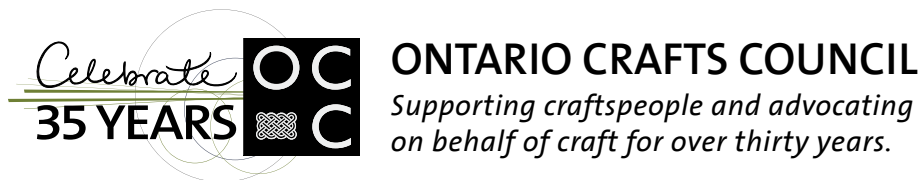


ONTARIO CRAFTS COUNCIL

# 2010

ANNUAL REPORT





## ONTARIO CRAFTS COUNCIL

*Supporting craftspeople and advocating  
on behalf of craft for over thirty years.*

As a dynamic, member-based, not-for-profit arts service organization, the OCC exists to significantly grow recognition and appreciation of craft and craftspeople by building a strong, talented, distinct craft community and acting as an advocate on its behalf.

Charitable tax number: 11887 8511 RR 0001

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# MESSAGE FROM THE PRESIDENT

Reflecting back over the past year of my presidency, I want to take a moment to first thank OCC Board members for their ongoing support, as well as the individuals who have given freely of their time and valuable advice on the many committees that help make the OCC a strong and vibrant organization. I also want to thank the staff, especially Emma Quin, who have been tireless at delivering key initiatives and strengthening the opportunities and connections members depend on to keep their work in the forefront of this very creative sector.

As you read through the 2010 annual report you will appreciate the extensive programming that the OCC delivers with a limited but dedicated staff. This is accomplished while maintaining a balanced budget – a considerable feat in these challenging times. Board and staff have made financial management a priority for the OCC, and this has paid off positively. Congratulations to all for managing this important aspect of the organization.

The OCC Board and staff are committed to maintaining valuable programs and services that serve members, as well as creating new opportunities to promote craft and craftspeople. The Guild Shop continues to provide a high-profile retail outlet in the heart of one of Toronto's key tourist destinations. *Studio* magazine, Canada's only magazine focusing on multi-disciplinary fine handmade craft, continues to expand its content and distribution. The OCC Gallery on Queen Street West has been home to many innovative and thought-provoking exhibitions. The OCC has invited the public, institutions, collectors and educators to share in a dialogue about craft through the ongoing programming of *CraftTalks* lectures and *CraftSmarts* professional development sessions. And last, but not least, Regional representatives have been hard at work on behalf of the OCC by motivating and drawing together craft artists and supporters in a community-based approach to sector development.

Reflecting on and celebrating the lives that touch our community is an important part of the OCC's work. Over the past year the craft community has lost some of its unique and creative members. They leave behind memories and legacies that impact us all, and amongst these tireless individuals are Lily Yung, Michael Robinson, Kananginak Pootoogook and Jim Wies.

I hope you have noticed our new OCC logo celebrating the OCC's 35th anniversary. The Board, staff and members of the Fundraising and Volunteer Committees are planning a number of events over 2011 to celebrate the building of a strong and vibrant craft community that touches all regions of this vast province. Please join us in promoting, contributing to and attending these celebratory events.

Finally, on behalf of all OCC members, I would like to express my thanks to the organizations, foundations and individuals who financially support the work of the OCC. Their contributions allow the OCC to deliver the programs and services which help our members achieve their potential. Thank you to the Ontario Arts Council, the Ontario Trillium Foundation, the Toronto Arts Council, the Canada Council for the Arts, FedNor through the Eastern Ontario Economic Development Program, the J.P. Bickell Foundation, the McLean Foundation, the Henry White Kinnear Foundation and the Friends of the Greenbelt Foundation.



Gilles Latour  
President





# MESSAGE FROM THE EXECUTIVE DIRECTOR

It's been an incredible five year journey since I took the helm of the OCC back in February 2006 - on what was then our 30th anniversary. Sitting back to reflect on what this journey has looked like is both a humbling and an exciting experience. I remember being asked by a brand new board member only two months into my new position: "What do you think the top three priorities are for the OCC?" And the answer was very clear in my mind: 1) we need to emphasize The Guild Shop, to renovate it and allow it to shine; 2) we need to bring the magazine to life and ensure it doesn't drain the organization financially; and 3) we need to listen carefully to our members and respond to the broadest spectrum of their needs in a way that works to break the organization's Toronto-centric reputation.

Looking back, I guess that's exactly what we did. But five years ago I couldn't have imagined the extent to which these goals have become a reality. The Guild Shop's transformation exceeded my wildest dreams - it truly became a space worthy of the beautiful objects it showcases. *Ontario Craft* was revamped and rebranded as *Studio* magazine, which steadily grew in scale to 72 pages, and successfully established itself as the only nationally distributed magazine dedicated to multidisciplinary craft. Finally, for the last two and a half years we've been delivering intense regional programming administered and organized by highly skilled and appreciated regional staff in Brockville, Guelph, Sault Ste. Marie, Thunder Bay and North Bay.

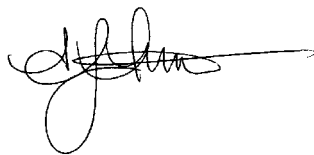
Of course, many other challenges and achievements have presented themselves along the way. Most recently in 2010, we managed to address cash flow issues so that we are paying members on time for their sales at The Guild Shop (we went from 120 to 30 days). We also tackled ten skids of archival material and books that had been in improper storage for over 18 years, which resulted in a massive book sale and donation of material to the Archives of Ontario. Although it will take a few years for our documents to be completely catalogued and entered into the Archives holdings, we are well on the way to having

the history of the OCC and Ontario craft professionally taken care of and accessible by all.

So, how has all this been possible? Quite simply, I think it is because there are a lot of people, with a lot of passion, who believe in the OCC. There is a belief in the value of craft, and in the OCC's ability to play a significant role in its promotion, support and advocacy. The above couldn't have happened without a dedicated staff, board, and a wide-ranging set of volunteers, and it certainly couldn't have happened without our patrons, collectors, and the incredible support of all of our funders.

I'll end by saying this...each and every time I walk through the OCC Gallery, I smile. Why? Because I walk through an ever changing landscape of exhibitions that are thought-provoking, celebrate excellence, examine the intricacies of material and offer a connection to the individual maker with their unique stories and processes of making. The Gallery also provides an endless opportunity to build relationships with our membership, within our community and with the constant flow of visitors we receive. These daily experiences serve as a constant reminder as to why the world of craft is so important, so exciting and completely worthy of an organization committed to its success.

Personally I like the word 'yes', and I'm always optimistic that anything is possible if we put our mind and actions towards whatever that goal may be. I'm lucky that there are a lot of other people out there who share that same thought with me! I look forward to the next five years...and to the infinite possibilities before us.



Emma Quin  
Executive Director

# CELEBRATING EXCELLENCE IN CRAFT

## THE JOHN MATHER AWARD FOR LIFETIME ACHIEVEMENT

One of the most significant ways that the OCC supports the future of craft is by recognizing the people who have worked hard to pave the way for new developments in the craft community. Recipients of the Mather Award are fully committed makers, administrators, academics, collectors or patrons that have made a real impact on fostering craftspeople and their work in Ontario.

John Mather was the founding treasurer of the Crafts Council, and in 1972 was president of the Ontario Crafts Foundation. As president of Indusmin Limited, John Mather established the company's unique collection of crafts. Historically, three medals sponsored by the Mather family have been awarded annually for service to crafts over an extended period of time. In 2010 the Mather Award transitioned from recognizing three individuals to one.

**Lily Yung** *Nominated by \*new\* gallery*

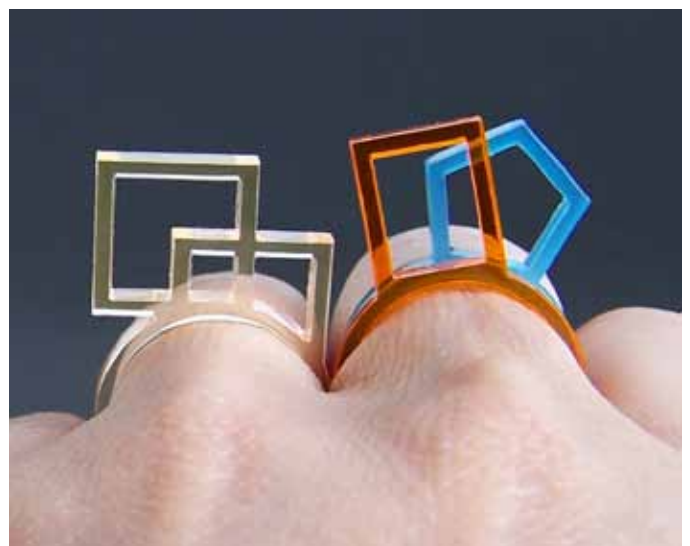
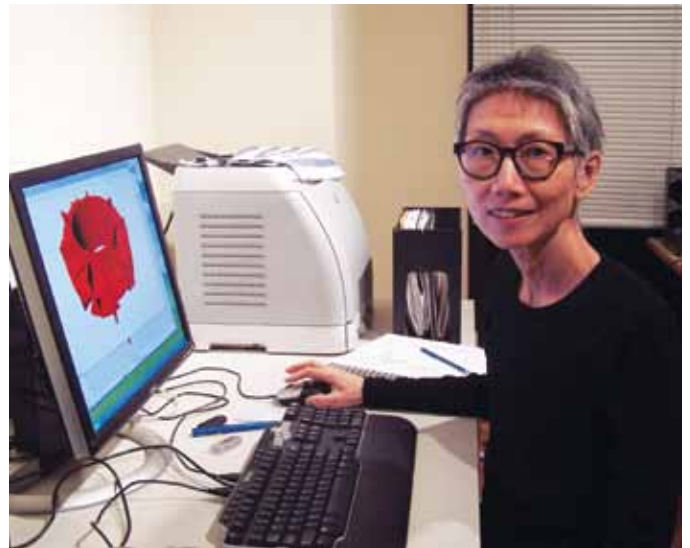
On August 11, 2010, shortly after receiving the John Mather Award, Lily Yung passed away following a brave battle with cancer. Her legacy lives on through her endless contributions of innovation and advocacy within the Ontario crafts community and through the exquisite objects that she created.

Originally from Hong Kong, Yung developed her artistic practice in Canada. She began making jewellery in 1986 that focused on using non-precious materials, but it was not until 2004, through an Artist in Residence for Research project grant, that her exploration began into the design and fabrication of objects through Computer Aided Design and Computer Aided Manufacturing (CAD/CAM). As such, her main focus was the creation of unique and limited edition jewellery using Rapid Prototyping (RP) systems. Through her interest in new technologies, Yung aimed to integrate the skills of the craft artist with industrial manufacturing to create unique jewellery while still maintaining a high level of output.

Besides RP systems, other CAD/CAM technologies utilized in Yung's designs included die cutting, laser cutting, CNC milled molds for casting and water jet cutting. Her work has been shown nationally and internationally.

Yung's involvement in the crafts community was wide ranging. She held a seat in the Artists Health Centre Steering Committee, was one of the founding members of \*new\* gallery, was one of two partners in the production of the NewViews Talk Craft lecture series and was a contributor to Craft + Ideas + NewViews, volumes I & II.

Yung also gave back to the community through her work in mentoring the next generation of practitioners. Her interaction with emerging designers included delivering workshops and lectures on her own work as well as taking on student interns and assistants. Her high standards, endless energy and quest for perfection set an example for all to emulate. She is sorely missed.





## AWARDS & SCHOLARSHIPS PROGRAM

Each year the Ontario Crafts Council runs the Awards & Scholarships Program that offers awards to celebrate excellence, scholarships that foster continued education, and grants to help build independent studios, develop web marketing, buy supplies, and help build the careers of aspiring and established craftspeople. In 2010, \$19,350 was awarded to twenty-six outstanding makers and one recipient working in support of craft.

### GROWING THE FUTURE - SCHOLARSHIPS

*Kingcrafts/Lady Flavelle Scholarship, \$1,500*  
**Brad Turner**

*Helen Frances Gregor Scholarship, \$500*  
**Bebhinn Jennings**

*Ontario Crafts Council Undergraduate Scholarship, \$500*  
**Charlene Stallard**

*Ontario Crafts Council Undergraduate Scholarship, \$500*  
**Judith Martin**

*Ontario Crafts Council Scholarship, \$1,000*  
**Brenda Roy**

*OCC Volunteer Committee Scholarship, \$1,500*  
**Amanda McCavour**

*The Mary Diamond Butts Scholarship in Embroidery and Needlecraft, \$300*  
**Arouna Khounnoraj**

*Mary Robertson Textile Scholarship, \$500*  
**Elizabeth Aston**

*The Women's Association of the Mining Industry of Canada Scholarship for Jewellery Design, \$500*  
**Annie Tung**

### RECOGNIZING EXCELLENCE - AWARDS

*L. Adamson/ A. Moallemi Photography Grant, valued at \$700*  
**Aislin Caron**

*Hey Frey Memorial Award, \$100*  
**Nick Chase**

*OCC Studio Setup Grant, \$1,000*  
**Vivian Lee**

*OCC Volunteer Committee Emerging Professional Grant, \$1,000*  
**Noelle Hamlyn-Snell**

*OCC Volunteer Committee Emerging Professional Grant, \$1,000*  
**Michelle Mendlowitz**

*RBC/Lakatos Craft Career Award, \$450*  
**Robert Wu**

*The ARTexe Web Marketing Grant for Undergraduates, valued at \$1,000*  
**Jared Hicks**

*\*new\* gallery Award, valued at \$2,100*  
**Lois Schklar**

*Clay or Glass Supply Grant Sponsored by The Pottery Supply House, \$500*  
**Kasia Czarnota**

*Clay Supply Grant Sponsored by Tucker Pottery Supplies Ltd., \$500*  
**Magdolene Dykstra**

*Don McKinley Award for Excellence in Wood, \$150*  
**Jean Willoughby**

*Fibre Supply Grant, sponsored by Sureway Trading Enterprises, \$150*  
**Shuyu Lu**

*James H. McPherson Award in Woodworking, \$500*  
**Alain Belanger**

*Jewellery Supply Grant, Sponsored by Lacy and Co. Ltd., \$200*  
**Shoshana Farber**

*Tommiia Vaughan-Jones Award for Excellence in Metal Arts, \$1,000*  
**Nicole Horlor**

*Jewellery Supply Grant by PMC Source Canada, \$450*  
**Patrycja Zwierzynska**

*Wood Supply Grant Sponsored by A & M Wood Specialty Inc., \$250*  
**Dylan McKinnon**

### AWARDS RECOGNIZING WORK IN SUPPORT OF CRAFT

*OCC Craft Curator Award, \$1,500 plus an OCC Gallery exhibition*  
**Monica Hayward**



## OCC DESIGN AWARDS

Every year affiliate member organizations are encouraged to present the OCC Design Award to a participant in a juried exhibition. These awards recognize excellence in design, and in addition to being presented with a certificate of achievement, recipients receive a one year Craft Professional membership with the OCC.

Burlington Arts Centre: **June Cliffe**

Burlington Potters' Guild: **Helen Gray**

Canadian Society for Creative Leathercraft: **Peter Groves**

Georgian College: **Emily Wojna**

Haliburton School of the Arts, Fleming College: **Cassandra Fleming**

Mohawk College: **Terri Brettle**

Muskoka Arts & Crafts: **Ryan Coyne**

Potters Guild of Hamilton and Region: **Celia Zveibil Brandao**

Toronto Potters: **Filipa Pimentel**

Waterloo Potters' Workshop: **Becky Webster**

## THE 2010 ONE OF A KIND SHOW CRAFT COMMUNITY AWARD

The 2010 recipient of a free booth space at the Spring Ooak Show was Shuyu Lu, an emerging textile artist. Shuyu received a BD in Fibre from the Ontario College of Art and Design and is currently an artist in residence at the Harbourfront Centre's Textile Studio.

"As a craftsperson and artist I am inspired by nostalgia from my joyful Chinese childhood. I am always striving to strike a balance between art, craft and design while making work that is playful, whimsical and even has a sense of humour. I use screen-printing and embroidery to allow my expressive drawing style to stand out vividly."

Shuyu Lu





# RAISING AWARENESS ABOUT CONTEMPORARY CRAFT

One of the ongoing priorities of the OCC is to educate on the relevance and diversity of contemporary craft. As such, it is no surprise that this goal is the starting point for the full range of OCC programs and services including publications, exhibitions, lectures and workshops.

## STUDIO MAGAZINE

The Spring/Summer 2010 issue of *Studio: Craft and Design in Canada* focused on the theme of 'Craft and Words'. We featured a range of perspectives on writing and craft, from makers who employ words as part of their artistic vocabulary to the language of craft history and criticism. The issue grew four pages larger than its predecessor, and included a new regular column called "Did you know?" that offers reflection on interesting or curious moments of Canadian craft history.

The following Fall/Winter 2010 issue took up the theme 'Fast and Slow'. This issue addressed the slowness of much craft production, the tendency toward speed in the consumption and evaluation of craft and the relationship between time and cultural resistance. Overall, the question of pace was considered in terms of how craft sees itself, what craft is and where it is going.

*Studio* took a new approach to reaching its readership in 2010 by launching [www.studiomagazine.ca](http://www.studiomagazine.ca) and a Facebook presence. Created as an opportunity to reach out to readers and keep them engaged between publications, our web initiatives resulted in feedback on editorial content and an increase in article pitches.



"I just received the new issue of *Studio Magazine*, it is great to see a national magazine generate such valuable critical dialogue about Canadian Craft. Congrats."

— Julia Reimer

# Studio



# CraftTalks

OCTOBER - NOVEMBER, 2010



Book with Coptic binding by Reg Beatty

## Books, Paper, ePublishing

Greg Van Alstyne, Reg Beatty and Shannon Gerard discuss books, their history and their future.

Greg Van Alstyne has over twenty years experience in art and editorial direction, branding, text development, and communications design for international clients. Reg Beatty is a bookbinder, artist, and design teacher at York University and OCADU. Shannon Gerard writes and draws comic series. She also makes artist books and teaches courses in print media and nano-publishing.

**Wednesday, October 13, 6:30 - 8:00 pm**

OCADU, Room R30, 100 McCaul Street, open to the public



Burnt Chair, next other unknown, by Peter Fleming

## Promiscuous Material

A conversation between Andrew Glasgow and Peter Fleming on the culture of craft in North America.

Andrew Glasgow is the former Executive Director of the American Crafts Council, as well as previous Executive Director of The Furniture Society. Peter Fleming is Head of Furniture at Sheridan College's Craft & Design Program, and a designer and maker of furniture who has exhibited internationally.

**Sunday, October 24, 2:00 - 4:00 pm**

OCADU, Room 190, 100 McCaul Street, open to the public



Phobos by Frances Burt and Cameron Wilson

## [FAT]

A presentation on Toronto's Alternative Arts and Fashion Week as a multi-arts platform for contemporary expression.

Vanja Vasic is the Executive Director of [FAT]. Yessica Perzunovich is Art Director at [FAT], and a Toronto based multi-media artist. Zorica Vasic is an installation and performance artist and teaches Design at OCADU. Rachel MacHenry (moderator) is a textile artist and Head of Textiles for the Craft & Design Program at Sheridan College.

**Wednesday, November 10, 6:30 - 8:00 pm**

OCADU, Room R30, 100 McCaul Street, open to the public

Presented in collaboration by OCAD University's Material Art & Design Program and the Ontario Crafts Council, this series of lectures and panel discussions fosters ongoing discourse on the role and significance of contemporary craft. CraftTalks endeavours to bridge the distance between craft and other creative fields such as visual art, architecture, design, sustainability and curatorial practice. For more information see [www.craft.on.ca/Programs/CraftTalks](http://www.craft.on.ca/Programs/CraftTalks).

The 2010 - 2011 season of CraftTalks is generously supported by a Canada Council for the Arts through a Jean Charest's Special Projects Grant.



## CRAFTTALKS

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Continuing with the successful implementation of this presentation and lecture series in the previous year, 2010 saw the delivery of eleven *CraftTalks* events. Four took place as part of the Southwestern *Growing Ontario's Craft Community* project, and focused on presentations by artists and administrators connected to the travelling exhibition, *Masterworks Southwest*. These included **Body Adornment** by Carolyn Young and Sonia Bukata, an interpretive exhibition tour by Mary Calarco and Emma Quin, **The Road to Success** by Jessica Steinhauer, and **Interdisciplinary Craft** by Floyd Elzinga, Shannon Kennedy, Jin Won Han and Daniel Hill.

Seven *CraftTalks* were programmed in partnership with OCADU's Material Art and Design Program, and included a range of local, national and international presenters. The final two events were held in support of exhibition programming, one for the *Masterworks Southwest* touring exhibition, and one for *Fresh, Local, Craft!* and the *Quilt of Possibilities* project.

**Unity & Diversity in Review: Canadian Craft in Korea:** A panel discussion, with special guest Dr. Sandra Alföldy, on the planning, organizing, realizing and epitaph of the *2009 Cheongju International Craft Biennale*.

**Craft: Shifting Directions:** Melanie Egan, Eric Nay, Julie Nicholson, and Lily Yung discussed craft, its relationship to art and design and the shifting directions of the disciplines.

**Relationships: The Gallery and The Artist:** A discussion between David Kaye and Eva Ennist on the roles of the gallery owner and the exhibitor from the beginning stages of the affiliation to the exhibition.

**Expat Report: Five Artists Discuss Life Trajectories:** Presented by Megan Lafrenière and Lisa Pai on their curated exhibition at the OCC Gallery.

**Books, Paper, ePublishing:** Greg Van Alstyne, Reg Beatty and Shannon Gerard discussed books, their history and their future.

**Jessica Steinhauer:** One of the participating artists in *Masterworks Southwest* presented on her twenty-five years of experience as a maker.

**Promiscuous Material:** A conversation between Andrew Glasgow and Peter Fleming on the culture of craft in North America.

**Fresh, Local, Craft!:** Kate Busby, Andrew Davies, Roisin Fagan, and Burkhard Mausberg discussed craft, art and strategies for sustainability.

**[FAT] Toronto's Alternative Arts and Fashion Week:** An exploration with Vanja Vasic, Vessna Perunovich, and Zorica Vasic.

## CRAFTSMARTS

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*CraftSmarts* continued its successful programming into 2010, with three workshops in the Southwest and three in Toronto. These professional development workshops explored skills such as portfolio development and grant writing, and material-based exploration workshops focused on working with precious metal clay and felting techniques. Special thanks to Lisa Wohrle, Dean Palmer, Andrea Graham, Juan Bohorquez and Shannon Kennedy.





## OCC GALLERY EXHIBITIONS

January 5 - 31

### **BODY + OBJECT**

In collaboration with the Toronto International Design Festival, the OCC presented *Body + Object*, an exhibition exploring the relationship between the body and the many forms in which it can ornament, present and represent itself. Showing the work of seventeen artists, the exhibition displayed work addressing the real as well as thematic presence of the body, where traditional craft media appeared in new forms and used style as a means to investigation.

February 4 - March 21

### **Let Them Eat Cake**

*An Exhibition of Fine Sterling Silver Objects to Adorn the Home and Body*

Susan Watson Ellis and Todd Jeffrey Ellis share over five decades of combined knowledge and skill working in the field of metal. This exhibition allowed Susan's jewellery work and Jeffrey's functional hollowware to take larger and more daring forms than their traditional studio practices have afforded them. Together these artists provided refreshing alternatives to the soullessness of mass-produced objects.

March 25 - April 25

### **Controlled Burn**

*Sheridan Glass 2010*

To the observer, glassmaking techniques may seem rough and intuitive, but to the maker, the process is a highly methodological skill that requires dedication and control. It is through refined technical mastery that the members of Sheridan College Glass Studio's 2010 graduating class created the objects exhibited in *Controlled Burn*.

May 6 - May 28

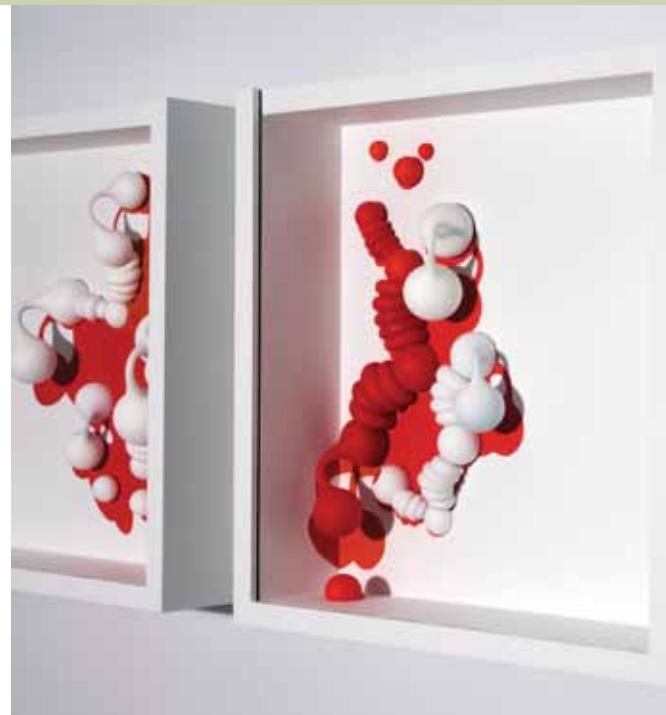
### **It's a Big Deal!**

The works in this exhibition broadened the traditional perceptions of contemporary craft practices by presenting the 'acceptable limits of the craft object' in attention-grabbing ways. The works were bold, gutsy, exuberant, prominent and consequential. Through this survey of work by Harbourfront Craft Studio residents, everyday activities and objects were exalted, celebrated and amplified through ornament, scale or volume.

June 2 - July 25

### **Award Winners 2010**

The *Awards & Scholarships Program* is a cornerstone of the Ontario Craft Council's commitment to fostering excellence in craft, and every year the *Award Winners* exhibition presents a mix of work from the community's best and brightest emerging and established craftspeople.





August 26 - September 19

**LEATHER 2010: CONTAINMENT**

2010 Canadian Society for Creative Leathercraft  
Juried Biennial

Containment is a theme in which leather artists often excel after years of dedication and exploration into the creation of works that serve to encase, enclose, and entrap. This exhibition emphasized the full functional potential of leather in works such as boxes, bottles, jewellery, books, waistlines and more. *Leather 2010: CONTAINMENT* was part of the ongoing programming of the Canadian Society for Creative Leathercraft, Canada's second-oldest arts guild.

September 23 - October 31

**Expat Report:**

*Five Artists Discuss Life Trajectories*

Through this exhibition, Megan Lafrenière and Lisa Pai, directors of the *Lafrenière & Pai Gallery*, explored the effect of uprootedness or transplantation on artists and their artistic practices. As expats or repats, the artists in this exhibition had much to reveal about craft, education, their home and host countries, and how these factors inform their work.

November 4 - December 12

**Fresh, Local, Craft!**

*Fresh, Local, Craft!* constituted the final tour stop for the *Greenbelt Quilt of Possibilities* project, a community work of "craftivism" that advocated for Ontario's protected Greenbelt space. Local economies, sustainability, recycling and up-cycling are addressed through different techniques, media and processes. The exhibition explored the dynamic between individual and communal processes of making in response to our relationship with the local environment

December 16 - 31, 2010

**Love and Money**

*City of Craft*, Toronto's largest independent craft sale, presented *Love and Money*, a group exhibition curated by Tara Burse held at the OCC Gallery as a part of *City of Craft's* 2010 off-site programming. The 2010 exhibition explored the often contradictory nature of the contemporary "crafting" movement as both commercial and autonomous, addressing the perceived dichotomy of craft for love and craft for money.





## Masterworks Southwest

Touring March – December 2010

## INUIT AND NATIVE GALLERY

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Thanks to a grant from the Ontario Arts Council, Gallery Director, Blandina Makkik, and Ann Tompkins had a unique opportunity to meet with artists from Nunavut, Nunavik and Nunatsiavut (Labrador) at the Northern Lights 2010 Cultural Showcase in Montreal. They also travelled to Cape Dorset, Nunavut to meet with renowned print artists and observe the 2010 collection being produced. In October they were then able to present *A Journey North of the 60th Parallel* at the Textile Museum of Canada about their travels to Cape Dorset.

Blandina further provided cultural context and subtitling for two documentaries, "Kinngait, Riding Light Into The World", a film about the history of Cape Dorset printmaking (which aired on TVO and Bravo), and "Qapirangajuq, Inuit Traditional Knowledge and Climate Change", a film by Zacharias Kunuk. The gallery had two print shows in the fall, the annual Cape Dorset Collection and the return of the Pangnirtung prints.

## JEWELLERY FEATURE

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In 2010, eight jewellers were invited to showcase their work in the OCC's Jewellery Feature case, situated in the Gallery at 990 Queen Street West. Congratulations to: Robert Mitchell, Hanna Cowan, Alexis Kostuk, Lindsay Fair, Carolyn Young, Ellen Fraser and Sara Washbush.

## TOURING EXHIBITION

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*Masterworks Southwest* was the OCC's second regional exhibition under the *Growing Ontario's Craft Community* project. Travelling to five galleries in southwest Ontario between March-December, 2010, this exhibition proved to be a compelling and diverse representation of fine craft across the region. With the involvement of thirty-nine pieces of work, thirty-two artists, and eighteen communities, *Masterworks Southwest* introduced spectators to distinguished and innovative works in all craft mediums. Jurors Rhona Wenger, Lois Etherington Betteridge and Christian Bernard Singer selected a collection that not only consisted of individual masterpieces, but the overall grouping spoke with a strong and unified voice.





# SATISFYING YOUR PASSION FOR CRAFT



## THE GUILD SHOP

As the landscape of craft and design continued to evolve, The Guild Shop (TGS) remained strong in its history of being a landmark destination in Toronto for the finest selection in contemporary Canadian craft. With over 350 OCC members represented in the Yorkville location, TGS continued to offer unique selections designed to appeal to both the established and the emerging collector.

A highlight for both staff and volunteers was to participate in the G8 & G20 Summits craft collection. TGS was the featured venue to host the craft furnishings that decorated the leaders' work spaces at the conclusion of the events. This international meeting also garnered much attention for several OCC members who were commissioned to provide dinnerware for use during the events.

The e-store, [www.theguildshop.ca](http://www.theguildshop.ca), proved to be a favorite destination for savvy online shoppers, and has become a self supporting revenue stream for the organization. With sales shipped across the globe, the e-store provided the opportunity to feature OCC member works to an ever growing international audience. 2010 also saw the e-store grow into having the capability of offering personalized online gift registries for weddings, showers and other special occasions.

The Marketing Your Craft program continued to be a benefit that members took opportunity of, with fourteen OCC members accepted into TGS. With over \$589,000 dollars returned to OCC members through direct sales, TGS is pleased to have delivered its planned contribution back to the organization.



# KEEPING YOU IN THE LOOP

The OCC does its best to keep everyone on board with new and continued programming, as well as to help spread the word on what is happening in the larger community. Through our web-based and print publications, we help inform on business development opportunities, exhibitions, community events, and more – we are always ready to share!

## WWW.CRAFT.ON.CA

The OCC website is in many ways an extensive map of the organization's programs and services, and it continued to evolve and change over the course of 2010. Design efforts were made to make information more accessible and intuitive, and a lot of work was done behind the scenes to develop a secure login, launched in 2011, where members can update and manage their own profiles and information.

In addition, the OCC created a presence on Facebook, with a page that can be found at [www.facebook.com/OntarioCraftsCouncil](http://www.facebook.com/OntarioCraftsCouncil). As a supplement to the main website, the page is another source for updates on events, and effectively works to direct traffic back to [www.craft.on.ca](http://www.craft.on.ca).

## CRAFTFL@SH

The OCC member e-newsletter continued its monthly delivery of news, updates and opportunities. Special attention was given to sharing congratulatory news of member successes, and the production continued to be supported by Volunteer Committee members.

## CRAFTSOURCE

In late 2010, the OCC produced the last printed version of *CraftSource*, and began planning for the 2011 issue to be a free downloadable pdf. The publication continued to reach a wide readership, and plans are to increase this number in its accessibility as an online document.



# GETTING CRAFT NOTICED

## THE GUILD SHOP ONLINE

Currently representing over eighty craftspeople from both the First Nations and contemporary craft communities, The Guild Shop e-store plays an important role in providing an on-line presence for members and raises awareness of Canadian craft on the world stage. The e-store contributed to a number of successes in 2010, resulting in corporate purchases, individual collector purchases and gift registries.

## PORTFOLIO OF MAKERS

Portfolio of Makers continued to grow in 2010 with fourteen new profiles added, and currently hosts 140 member portfolios. Highlighting both established and emerging makers, Portfolio of Makers continued to prove its worth in allowing for members to achieve increased web exposure.

## ADVERTISING

Advertising participants in *Studio* magazine throughout 2010 included 4 Provincial Craft Councils, 39 craftspeople, and 45 businesses, which represented a 9% user increase from the previous year, and a 15% revenue increase. Craftfl@sh listing opportunities were offered as added value within advertising bundles, so this allowed for a 26% increase in Craftfl@sh advertising, and CraftSource continued to provide great value for our recurring advertisers.



"I just wanted to let you know that I think you are doing a great job! You and the OCC were there for me when I was just getting started, and I just wanted to let you know that your support at that time, and the OCC's throughout my career, has been crucial to my success."

— Caroline Shuttle

A screenshot of The Guild Shop website. The header features the logo 'OCC The Guild Shop fine Canadian craft' and the tagline 'The Ontario Craft Council's online marketplace'. Below the header is a navigation bar with categories: ceramics, glass, mud &amp; native, jewellery, metal, textiles, wood. A search bar is on the left. A list of artists is shown under 'Shop by artist / maker...'. A featured teapot is displayed with the text 'In Formed by Fire'. On the right, there is a 'Welcome to The Guild Shop's online store!' message and 'contact details' including phone numbers and address: 185 Cumberland St. (Yorkville), Toronto, Ontario, M5R 1A2, Canada. The website is dated May 19 - June 19, 2011.



# MAKING CONNECTIONS

## QUILT OF POSSIBILITIES

In celebration of the 5th Anniversary of Ontario's Greenbelt, the Ontario Crafts Council and the Friends of the Greenbelt Foundation partnered in 2009 to create a dynamic community quilt: the *Quilt of Possibilities*. Run as a call for entry through the OCC, and curated by Kate Busby, the Quilt came together through over sixty squares donated from across the country and even as far away as Switzerland. 2010 was then a year of travelling the final work, and the Quilt was shown at the following venues:

- Queen's Park Public Gallery*, Toronto, ON
- G8 Conference*, Huntsville, ON (closed to the public)
- Beyond Imaginings* Exhibition and *Hot Spot*, Harbourfront Centre, Toronto, ON
- The Pond Gallery* at the Alton Mill, Alton, ON
- Hot & Spicy Food Festival*, Harbourfront Centre, Toronto, ON
- Fortune Cooking Food Festival*, Harbourfront Centre, Toronto, ON
- Niagara Pumphouse Gallery*, Niagara-on-the-Lake, ON
- Royal Botanical Gardens*, Burlington, ON
- OCC Gallery*, 990 Queen St W, Toronto, ON

The *Quilt of Possibilities* ultimately explores our relationship with the Greenbelt and how it inspires us. It celebrates the positive role that the Greenbelt plays in our lives, including its ability to bridge urban and rural life with the preservation of Ontario's rich natural environment.



## CANADIAN COLLECTION AT THE MUSKOKA G8 AND TORONTO G20 SUMMITS

In early 2010, the OCC agreed to work with the Summit Management Office to curate the craft component of the Canadian Collection at the 2010 Muskoka G8 and the Toronto G20 Summits.

The OCC selected approximately 150 pieces to grace the two locations, working in partnership with leading galleries across the province, along with incorporating works returning from the international exhibition *Unity & Diversity*, which was displayed as part of Canada's guest country appearance at the 2009 *Cheongju International Craft Biennale*. In addition to providing over thirty-five vessels for the Ikebana Society of Canada to use for their floral arrangements, OCC staff also worked with several prominent glass artists for placement of paperweights on each of the leaders' desks and in creating water glasses for the leaders' meeting room in Huntsville. For a full list of participating craftspeople and galleries, please see: <http://craft.on.ca/Projects/GG>.

Following the two events, selected works from both summits were featured in a retail-focused exhibition at The Guild Shop.



# SUPPORTING THE FUTURE OF CRAFT IN CANADA

## GROWING ONTARIO'S CRAFT COMMUNITY

In everything the OCC does there is a commitment to developing the craft community and ensuring that craft has a place in the cultural landscape of Ontario and across the country. In particular, the *Growing Ontario's Craft Community* (GOCC) project continued its role to successfully deliver programming throughout 2010 in the Southwestern region. The efforts of Regional Representative, Mary Calarco, worked to focus on collaboration, information sharing, and bringing makers from different mediums and communities together. As mentioned under other programming sections, the Southwestern region delivered the *Masterworks South-west* travelling exhibition, *CraftSmarts* workshops, several meet and greets, many studio visits, as well as the *Craft Practical Symposium*.

## OCC EASTERN GALLERY AT THE SPRING OOAK

Another aspect of the GOCC project in 2010 was to realize the previous year's Eastern-based initiative *OCC Eastern Gallery* at the Spring One of a Kind Show in Toronto. Presenting the work of nineteen Eastern region craftspeople, the event connected these makers with a wider economy in order to help broaden their independent businesses, while at the same time strengthening the public's knowledge of Ontario's diverse and dynamic craft community. Juried by the OCC, and designed by Johnson Chou Inc., the Gallery featured innovative works in clay, glass, metal, wood, fibre and paper. The majority of craftspeople represented were newcomers to the OOAK Show, and brought with them a fresh selection of objects that offered unique intersections between contemporary craft, art and design. To find out more about the process and the artists involved, you can look up <http://occatook.blogspot.com>.

"Adam Smith and I are so impressed with all the activities you described in your AGM mailing. As one who was for seven years (1984-91) responsible for regional activities, I am particularly glad to see how much has been committed to them. You seem to have a great team being imaginative about programs and how to support them."

– Alison Vallance





## EASTERN REGIONAL STEERING COMMITTEE

2010 was a busy year for the ERS Committee with a most successful Members' Potluck Gathering hosted by Colette Beardall and planning for the upcoming Eastern-focused juried travelling exhibition. The OCC would like to take this opportunity to thank our committee members for their unflagging enthusiasm, patience and great ideas.

## CRAFT PRACTICAL SYMPOSIUM

The *Craft Practical Symposium* was one of the highlights of the year as a one-day workshop series offering craftspeople the opportunity to explore, interact, inform and be informed in regards to the contemporary craft world. Topics ranged from the practical to the conceptual, and participants had opportunities to ask questions, interact and connect with the presenters and their creative peers. The diversity of participants ultimately encouraged and developed a forum for new dialogue that addressed "craft" within contemporary practice and thought. Presenters included Andrew Goss, Sandra Noble Goss, Juan Bohorquez and Shannon Kennedy, Renato Foti, Virginia Eichhorn, Melanie Egan, Lisa Wöhrle and Michele Karch-Ackerman. Special thanks to the Tom Thompson Art Gallery for hosting the event.

## OAC EXHIBITION ASSISTANCE

2010 was a successful year for craft-based applications to the OAC Exhibition Assistance program. The jury consisted of Rob Akroyd, Brad Turner, Susan Low-Ber, Emma Quin and Janna Hiemstra. A total of twenty people applied, and ten were awarded OAC Exhibition Assistance grants totaling \$8,500.

## SUPPORTING POSTSECONDARY EDUCATION PROGRAMS

While the OCC makes a point of working with students on various levels, in 2010 there was also an effort to support educational institutions with craft-based programs. Emma Quin, OCC Executive Director, was actively involved with the Program Advisory Committees at both Sheridan and Haliburton. In addition, the OCC hosts a yearly exhibition of work by Sheridan's craft studios graduating students and supports OCADU's Material Art & Design program through the CraftTalks lecture series.

## FUNDRAISING

2010 was a successful year for both our Annual Members' Campaign (AMC) and our Patron Members Campaign (PMC). This year Bruce Cochrane and Sylvia Nan Cheng, both active members within our organization and the craft community, took time to pen special letters of appeal to the general membership on behalf of our organization. These personal letters were very well received with a total of \$8,480 raised. Our patron members were equally generous, contributing a total of \$7,995. The OCC extends a heartfelt thank you to all of our members, donors and patrons who committed to keeping the OCC on track throughout 2010.

2010 also saw the inauguration of the OCC's revamped annual fundraising event, the Maker Shaker. Members were very generous in their donations of work to the silent auction, and in total, the event generated \$14,690 towards the OCC's operational needs. Thank you to everyone who donated their work, time, and energy, and to everyone who attended the event – it was a huge success!

## CANADIAN CRAFTS FEDERATION

In 2010 the Canadian Craft Federation / Federation canadienne des métiers d'art (CCF/FCMA) held their annual conference in Winnipeg, Manitoba, titled 'Co-operative Collaborations'. In addition to numerous presentations from across the country, there was an intense focus on reviewing and debating proposals regarding membership, governance and future planning.

A special addition to the 2010 Conference was the presentation of the CCF/FCMA's *Robert Jekyll President's Award* to Ms. Marilyn Stothers for her lifetime of contribution to the Canadian Craft community, through her presidency at the Canadian Craft Council, her connection to the World Craft Council, and her efforts in preserving the national organization through the formation of the Canadian Crafts Federation.

The OCC also joined the CCF/FCMA at the Canadian Conference of the Arts Anniversary Gala where past-president Robert Jekyll was awarded the prestigious Keith Kelley Award for Cultural Leadership. Presented on an annual basis, the award recognizes those who have made a significant contribution to the arts through advocacy work or the development of cultural policy.

## STRATEGIC PARTNERSHIPS

As the province's only multidisciplinary organization for contemporary craft, the OCC works with a strategic range of partners to help promote craft to the widest possible audience, and to increase opportunities for members and the craft community. The OCC's partnerships currently include:

- Alberta Craft Council
- Crafts Association of British Columbia
- Craft Council of Newfoundland and Labrador
- Saskatchewan Craft Council
- Manitoba Craft Council
- Canadian Artists' Representation / Le front des artistes canadiens (CARFAC ON)
- Cultural Career Council of Ontario (CCCO)
- Provincial Arts Service Organizations (PASO) Coalition
- Canadian Alliance of Dance Artists - Ontario (CADA-ON)
- Canadian Music Centre (CMC)
- NORDIK Institute

If you'd like to learn more about our partnership, or if you have an idea about how to collaborate, please contact Emma Quin, OCC Executive Director at [equin@craft.on.ca](mailto:equin@craft.on.ca).



# 2010 DONORS

The Ontario Crafts Council gratefully acknowledges the generosity of our donors during 2010. Through their contributions we were able to deliver the essential programs and services that are necessary for growing a vital cultural infrastructure in Ontario and across Canada.

## FEDERAL, PROVINCIAL & MUNICIPAL PUBLIC SUPPORT

**Ontario Arts Council**, Arts Service Organization  
Operation Grant - \$93,000

**The Ontario Trillium Foundation** - \$69,140  
(\$216,000 over three years)

**Industry Canada, FEDNOR**,  
Eastern Ontario Development Program - \$29,480

**Canada Museums Association**,  
Young Canada Works Program - \$14,923

**Toronto Arts Council** - \$3,500

## PRIVATE SECTOR SUPPORT

**J.P. Bickell Foundation** - \$15,000

**Friends of The Greenbelt Foundation** - \$14,000

**The McLean Foundation** - \$5,000

**The Henry White Kinnear Foundation** - \$2,000

**Love Family Fund at the Toronto Community Foundation** - \$1,926

**The William And Nona Heaslip Foundation** - \$1,000

## Creating a Legacy

### OCC PATRON MEMBERS

#### OCC Partners' Circle

\$1,000 - \$4999

Gilles Latour

#### Craft Benefactor:

##### Patron Level III

\$500 - \$999

James Dunne  
Barbara Goldring  
W.B.G. Humphries

#### Craft Supporter:

##### Patron Level II

\$250 - \$499

Louise MacCallum  
Barbara Malcolm  
Janis Parker  
Margaret Rieger  
Kathleen Ward

#### Craft Collector:

##### Patron Level I

\$175 - \$249

Beverly Allen  
Jocelyn Allen  
Anne Banani  
Paul Becker  
Jane Bright  
Janet Brown  
Ed Checko  
Hak-Ming Chiu  
Bill Etherington  
Alan Frosst  
David Hedley  
Alice Hubbes  
Elizabeth Irving  
Keri Johnston  
Margaret Marcon  
Karen McHaffie  
Freda Miller

T.V. Mosur  
Gary Rodin  
Susan Rothfels  
Jane Smith  
Jerry Smith  
Janice Warren  
Peter Watson

### INDIVIDUAL AND ANNUAL MEMBERS CAMPAIGN

#### \$2,500 +

Estate of Lily Yung

#### \$1,000 - \$2,500

William Corcoran  
Richard La Prairie  
The ARTexe  
Scotiabank  
Kingcrafts

**\$500 - \$999**

Philip Anisman and Libby Hague  
 Paul Becker  
 Karen Curry  
 Allen and Celia Hirsh  
 Barbara Mather  
 David McPherson  
 Walter Ostrom  
 RBC Royal Bank  
 Women's Association of the  
 Mining Industry of Canada

**\$250 - \$499**

Leslie Adamson  
 Aggie Beynon  
 Alice Fournier  
 Barbara Goldring  
 Robert Jekyll  
 Helene Lavine  
 Susan Low-Beer  
 Potters Guild of Hamilton  
 and Region  
 Ray Prince  
 Diana Reitberger  
 Joyce Seagram

**\$100 - \$249**

Mika Beder  
 Lois Betteridge  
 Bilkstys-Richardson Foundation  
 George R. Bolling II,  
 In Memorium  
 Clare Booker  
 Mary Brebner  
 Jane Buckles  
 Keith Campbell  
 John Chan  
 Wing-Ki Chan  
 Karin Clifford  
 Mary Comi  
 Elsie Cooper  
 Susan Corrigan  
 Heather Cote  
 Janet Cox  
 Cindy Dachuk  
 Heather Daymond  
 Elsa Elliott  
 Peter Fleming  
 Lillian Forester  
 Harold Freeman  
 Peter Goring  
 Steve Heinemann  
 Stephen Hogbin  
 Steven Irvine

David James  
 Marian Jaworski  
 Susan Jefferies  
 Tim Jones  
 Susan Koenig  
 Caitlin Lawrence  
 Janna Levitt  
 Christine Little-Ardagh  
 Elizabete Ludviks  
 Melinda Mayhall  
 Carol-Ann Michaelson  
 Brenda Mitchell  
 Ann Mortimer  
 Nana Nishimura  
 Nova Scotia College Art  
 & Design  
 Elizabeth Parkinson  
 Monica Peel  
 Quentin Playfair  
 Dorothy Purchase  
 Bill Reddick  
 Rockcliffe Pottery  
 Judith Rygiel  
 Elvino Sauro  
 Winifred Shantz  
 Donald Stuart  
 Bonnie Sylvia  
 The Japanese Paper Place  
 Gordon Thompson  
 Gene Threndyle  
 Catherine Timm  
 Katrina Michelle Tompkins  
 Sarah Toomey  
 Tucker's Pottery Supplies Inc.  
 Catherine Vamvakas Lay  
 Monique Van Wel  
 Judith J. Welbourn  
 Mary Wemp

**\$1 - \$99**

Beth Alber  
 Jessie Aw  
 Bonnie Baker  
 Scott Barnim  
 Anne Barros  
 Ronald Beiner  
 Phyllis Broom-Walker  
 David Kaye Gallery  
 Lorraine Dawson  
 Ankaret Dean  
 Designer Silks By Britta  
 Melanie Egan  
 Melissa Farquhar  
 Jeremy Gawen

Andrea Graham  
 Gerke Haigh-Geissler  
 Kathleen Hallick  
 Robert Held  
 Jenepher Hemsted  
 Lorna Livey  
 Eleanor K. Mack  
 Jane Malloy  
 Mayta Markson  
 Linda E. McKnight  
 Phyllis McTaggart  
 Patrick Mok  
 Jane Moore  
 Sarah Mulholland  
 Sheila North Baker  
 Judith Ostrower  
 Pantoufles Garneau Slippers  
 Helen Paul  
 Florence Ida Pitman  
 Quinte Arts Council  
 Pam Ritchie  
 Rudolph Schafron  
 Wendy Shingler  
 Richard Skrobecki  
 Diane Sullivan  
 Eric Tardif  
 Deborah Toner  
 Nicole Truman  
 Pattie Walker  
 Ted White

**IN-KIND DONATIONS****\$1,000 - \$2,500**

Joyce Seagram

**\$500 - \$999**

Andrea Graham  
 Melinda Mayhall  
 Michelle Mendlowitz

**\$250 - \$499**

Phyllis Broom-Walker  
 Heather Konschuh  
 Kayo O'Young

Rudolph Schafron  
 Amir Sheikvand  
 Pattie Walker  
 Helena Wehrstein

**\$100 - \$249**

Hanna Back  
 Carolynn Bloomer  
 Robert Buick  
 Cynosure Jewellery  
 Monika Devine  
 Noelle Hamlyn-Snell  
 Alexis Kostuk  
 Katherine Laco  
 Pamela Lauz  
 Valerie McLean  
 Ornamental Iron  
 Donald Plewes  
 Lisa Shigetomi  
 Maurie Todd  
 Elaine Wigle-Kratz

**\$1 - \$99**

Chequer's Creations  
 Michael Doxey  
 Lindsey Fair  
 April Gates  
 Emma Rae Gerard  
 Kevin Gray  
 Jennifer Jakob  
 Leslie Jones  
 Anu Raina Batra  
 Isabela Saver  
 Jane Thelwell  
 Alexandra Veilleux  
 Kathryn Walter  
 Kari Woo  
 Robert Wu



# SERVING THE CRAFT COMMUNITY

## MEMBERSHIP

In 2010 the OCC served approximately 1,500 members. Craft Professionals represented 51% of our membership and 400 of our craft professionals took advantage of the merchant services program, 48 attended our workshops, and 133 used the Portfolio of Makers program. Statistics show a steady retention in renewed Craft Professional memberships with a 6.5% increase for that level. There was a drop in joining members from what we had seen in 2009, but this was partially addressed by reconnecting with lapsed members, where the organization had a 44% increase in re-joining members. Of the 268 joining members in 2010, 99 were Students and 162 were members that had joined through the regional outreach project, Growing Ontario's Craft Community (GOCC). Alongside regional initiatives, the OCC Membership and Advertising Coordinator visited nine crafts shows and artist openings throughout the year to visit existing members and recruit new interest.

## VOLUNTEER COMMITTEE

In 2010 the Volunteer Committee consisted of thirty-eight members, twenty-two active and sixteen sustaining. In total the Committee met ten times, with business meetings followed by presentations from practicing craftspeople. Two meetings were held offsite at the Burlington Arts Centre and at the home of Joan Milburn. The Annual General Meeting was held at the Lambton Golf and Country Club. Out of their total 1627 hours, Volunteers worked to support staff at the Guild Shop, the Office and Gallery, as well as contribute to special projects, Archives, Craftfl@sh and the Awards & Scholarships Program. Over the course of the year fundraising remained the major focus of the Committee, and the Committee continued to provide funds for two emerging professional grants and one scholarship.

"I have just been working on my own – and not knowing how to connect with the wider world...so I will be joining the OCC to expand my learning, as well as the opportunities to expose my work."

– Ruth MacLean

## ACCOUNTING

For the fourth year Deloitte and Touche performed the audit of the Ontario Crafts Council's finances, and as in the past they were professional, courteous, and a pleasure to work with. Tighter financial and accounting controls in 2009 resulted in a reduced number of auditor adjustments to our financial statements. The number decreased to 2 adjustments in 2010 as opposed to 4 in 2009, and 12 in 2008. Management, under guidance from our Finance Committee, looks to reduce this number to zero in future years.

In October 2010 the OCC moved to using new accounting software. With proper research and preparation the transition ran extremely well, with no complaints or concerns from the auditors. The day-to-day accounting ran smoothly. All A/P, A/R, GL's were done accurately and in a timely manner. The auditor's reports were prepared on an accrual basis, according to standard requirements. Monthly and Year-End reports were prepared and submitted before deadlines.

## CASH FLOW

In 2010 the OCC had a net cash inflow of \$50,929. Over \$30,000 of this was provided by operating activities. In 2010 we were also very excited to be able to accelerate payments to vendors at the Guild Shop to a 30 day payment schedule. As always, payments for all service expenses were prepared and released prior to the close of the year.





# 2010 SNAP SHOT



**596,360**

Dollar amount given back to the craft community through The Guild Shop

**43,503**

Dollar amount raised through donation and fundraising activity

**19,350**

Dollar amount awarded through Awards & Scholarships



**13,965**

Dollar amount given back to the craft community through the OCC Gallery



**1,627**

Total number of hours volunteers gave to the OCC



**341**

Number of communities the OCC has a presence in

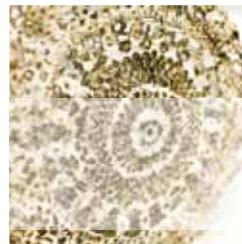
**157**

Number of members showcased in exhibitions



**120**

Number of applications received by the OCC for Awards & Scholarships



**27**

Number of Awards & Scholarships granted by the OCC

**9**

Number of exhibitions held at the Ontario Crafts Council Gallery



**8**

Number of makers exhibited in the Jewellery Feature Case

## OCC TREASURER'S REPORT

For those of you who care about such things, the first item you may notice in examining the 2010 financial statements is a change in the Independent Auditors' Report. Deloitte & Touche have implemented changes that have expanded the text to make it slightly more descriptive of their role - so it is longer than it used to be, but I assure you, this is not because we have been naughty.

Secondly, on the balance sheet you will see a significant increase in the amount of cash we had at the year end. This is primarily a reflection of the fact that Emma Quin managed another good year - even better than the previous year. 2010 showed up with a surplus - even before recognizing that nearly \$30,000 of expenses were in the non-cash category of depreciation. This means that while properly recorded as expenses to recognize the gradual loss of value of assets (primarily the major renovation of The Guild Shop), these expenses didn't require any cash outlay in 2010 - hence a non-cash expense. As such, when you look at the cash flow statement you see them added back to the already significant surplus so that the "Cash Surplus" is an approximate whopping \$40,000 - which is a very good year indeed.

Now please don't think that this means we can start throwing out moose steaks of reduced fees or commissions. We can't. We really must build our finances back to the point where we have "Total Operating Funds" that approximate at least half a year's Operating Expenses (to provide breathing space in the event of some major shock like a complete denial of operating grants). At present this measure is negative, so we still have a long way to go.

Let me point out one further significant comparison on the Balance Sheet: working capital. While there is no line identified as "Working Capital", it functions as a concept where the excess of Current Assets is taken into account over Current Liabilities. In 2009 that balance was negative \$20,000, and in 2010 it is positive by nearly \$37,000.

The rest of the year on year comparisons in the balance sheet are relatively similar, with the exception of the Lily Yung Award Fund. Thank you to all who contributed. The presence of this contribution on our balance sheet can never make up for the absence of Lily from our artistic lives, and it is important that her name will live on in the *Lily Yung Memorial Award*.

If you turn to the Statement of Operations you will see that a large part of the improved performance comes from The Guild Shop's contribution, and we are very grateful for this. We also continued to hold a tight line on expenses, in fact decreasing operating expenses by more than 10% from 2009 to 2010 - primarily as a result of the reduction in program expenses. As you know, these fluctuate significantly from year to year, and are largely driven by available grants to fund them. Overall, the improved year performance and its surplus show up as an increase in the General Fund. This is what a commercial corporation would call its shareholders' equity, but it is still handicapped by the continued presence of the Long Term Debt obligation. The provincial government has assured us that they are never going to collect on this debt, but have so far formally declined to relieve us of this obligation.

I have already overrun my allotted time and word count, and I thank you for your indulgence. I will be pleased to answer any questions on these matters at any time.

Respectfully submitted,



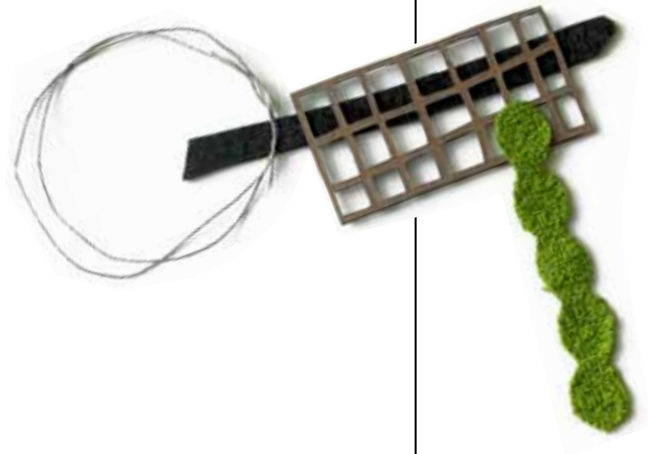
*James Richardson, CFO*

# FINANCIAL STATEMENTS OF **ONTARIO CRAFTS COUNCIL**

DECEMBER 31, 2010

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- 2 Balance sheet
- 3 Statement of operations
- 4 Statement of changes in fund balances
- 5 Statement of cash flows
- 6-12 Notes to the financial statements
- 13 Schedule of retail operations





## Independent Auditor's Report

To the Members of  
Ontario Crafts Council

We have audited the accompanying financial statements of Ontario Crafts Council, which comprise the balance sheet as at December 31, 2010, and the statements of operations, changes in fund balances, and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

### Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

### Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of Ontario Crafts Council as at December 31, 2010, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

*Deloitte & Touche LLP*

Chartered Accountants  
Licensed Public Accountants  
March 30, 2011

# Ontario Crafts Council

## Balance sheet

as at December 31, 2010

	2010	2009
	\$	\$
<b>Assets</b>		
Current		
Cash	247,763	196,834
Short-term investments	-	33,052
Accounts receivable	23,220	31,891
Inventory of merchandise	153,044	124,752
Prepaid expenses and deposits	9,775	5,632
	<b>433,802</b>	<b>392,161</b>
Investments (Note 6)	55,637	54,815
Marketable securities - restricted (Note 7)	54,792	50,641
Capital assets (Note 8)	105,226	123,121
<b>Total assets</b>	<b>649,457</b>	<b>620,738</b>
<b>Liabilities</b>		
Current		
Accounts payable and accrued liabilities	197,167	224,990
Deferred revenues (Note 9)	199,984	187,336
Current portion of obligations under capital leases	-	277
	<b>397,151</b>	<b>412,603</b>
Long-term debt (Note 10)	120,000	120,000
<b>Total liabilities</b>	<b>517,151</b>	<b>532,603</b>
<b>Fund balances</b>		
Operating Fund		
Invested in capital assets (Note 12)	105,226	122,844
General	(152,400)	(181,901)
<b>Total operating funds</b>	<b>(47,174)</b>	<b>(59,057)</b>
Trust Funds (Note 4)		
Awards Trust Funds	51,917	51,917
Lily Yung Award Fund	28,137	-
Ontario Woodworkers' Association Fund	2,305	2,305
Endowment Fund	58,329	54,178
Internally Restricted Fund		
John Mather Fund	38,792	38,792
<b>Total trust and endowment funds</b>	<b>179,480</b>	<b>147,192</b>
<b>Total fund balances</b>	<b>132,306</b>	<b>88,135</b>
<b>Total liabilities and fund balances</b>	<b>649,457</b>	<b>620,738</b>

Approved on behalf of the Board

  
\_\_\_\_\_  
Director

  
\_\_\_\_\_  
Director

# Ontario Crafts Council

## Statement of operations

year ended December 31, 2010

	2010		2009	
	Lily Yung Award	Operating Fund	Total	Total
		\$	\$	\$
<b>Revenues</b>				
Retail operations, net of expenses - Schedule	-	32,485	32,485	1,584
Donations and fundraising (Note 11)	-	43,503	43,503	48,184
Foundations/Major gifts	-	7,000	7,000	9,201
Ontario Arts Council operating grant (Note 11)	-	93,000	93,000	92,000
Employment grants	-	12,846	12,846	16,697
Property tax rebate grants	-	2,883	2,883	2,838
Membership fees	-	131,677	131,677	134,754
Programs	28,137	32,844	60,981	47,307
Special projects	-	206,141	206,141	247,009
Ministry of Culture CICB	-	-	-	34,000
Communications	-	73,700	73,700	65,234
Publications	-	6,186	6,186	9,833
Other revenue	-	11,195	11,195	7,393
Interest revenue	-	658	658	1,862
	<b>28,137</b>	<b>654,118</b>	<b>682,255</b>	<b>717,896</b>
<b>Expenses</b>				
Personnel	-	115,201	115,201	110,598
Fundraising (Note 11)	-	46,647	46,647	28,118
Rent and utilities	-	47,849	47,849	46,888
Membership	-	45,548	45,548	46,214
Communications	-	39,214	39,214	65,968
Publications	-	19,119	19,119	13,217
Programs	-	92,767	92,767	92,452
Special projects	-	167,941	167,941	222,298
Ministry of Culture CICB	-	-	-	34,000
Administration	-	35,261	35,261	28,926
Professional fees	-	25,487	25,487	38,041
Amortization	-	7,201	7,201	6,699
	-	<b>642,235</b>	<b>642,235</b>	<b>733,419</b>
<b>Excess of revenues over expenses</b>	<b>28,137</b>	<b>11,883</b>	<b>40,020</b>	<b>(15,523)</b>
<b>(expenses over revenues)</b>				



# Ontario Crafts Council

Statement of changes in fund balances  
year ended December 31, 2010

	Trust Funds						Internally Restricted			Operating Fund		2010	2009
	Awards Trust Fund	Lily Yung Award Fund	Woodworkers Association Fund	Endowment Fund	John Mather Fund	Invested in capital assets	General Fund	Total	Total	Total	Total	Total	Total
	\$		\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>Balances, beginning of the year</b>	51,917	-	2,305	54,178	38,792	122,844	(181,901)	(59,057)	88,135	97,814			
Excess of revenue over expenses (expenses over revenue) for the year	-	28,137	-	-	-	(29,312)	41,195	11,883	40,020	(15,523)			
Change in unrealized gain on available for sale assets	-	-	-	4,151	-	-	-	-	4,151	5,844			
Capital lease obligations	-	-	-	-	-	277	(277)	-	-	-			
Additions to capital assets	-	-	-	-	-	11,417	(11,417)	-	-	-			
<b>Balances, end of the year</b>	51,917	28,137	2,305	58,329	38,792	105,226	(152,400)	(47,174)	132,306	88,135			

# Ontario Crafts Council

## Statement of cash flows

year ended December 31, 2010

	2010	2009
	\$	\$
<b>Operating activities</b>		
Excess of revenues over expenses (expenses over revenues)	40,020	(15,523)
Items not affecting cash		
Amortization of capital assets	29,312	25,326
Lease inducement amortization	(1,488)	(1,488)
Change in non-cash components of working capital		
Accounts receivable	8,671	9,859
Inventory of merchandise	(28,292)	9,565
Prepaid expenses and deposits	(4,143)	283
Deferred revenues	14,136	(71,910)
Accounts payable and accrued liabilities	(27,823)	(15,459)
Cash provided by (used in) operating activities	30,393	(59,347)
<b>Financing activity</b>		
Capital lease financing repaid	(277)	(981)
<b>Cash provided by investing activities</b>		
(Addition to capital assets)	(11,417)	(3,107)
Endowment Fund - unrealized gain	4,151	5,844
Net decrease in investments	28,079	58,645
Cash provided by investing activities	20,813	61,382
Net cash inflow	50,929	1,054
Cash, beginning of the year	196,834	195,780
<b>Cash, end of the year</b>	<b>247,763</b>	<b>196,834</b>

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2010

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### 1. Purpose of the Organization and mission statement

The vision of the Ontario Crafts Council (the "Council") is to have craft recognized as a valuable part of life and the excellence of Ontario craft and craftspeople acknowledged across Canada and around the world. As a dynamic, member-based, not-for-profit arts service organization, the Ontario Crafts Council exists to significantly grow recognition and appreciation of craft and craftspeople by building a strong, talented, distinctive craft community and acting as an advocate on its behalf.

The Council is a registered charity and, as such, is exempt from income taxes.

### 2. Basis of presentation

These financial statements have been prepared on the basis of accounting principles applicable to a going concern, which contemplates the realization of assets and the payment of liabilities in the normal course of operations and the achievement of positive cash flows. The General Fund had a deficit at the year-end of \$152,400 (2009 - \$181,901). The continuation of the Council as a going concern is dependent upon the achievement of positive cash flows from operations and the discharge of its long-term debt, should repayment of that debt be enforced.

### 3. Future accounting changes

In December 2010, the CICA issued accounting standards for Not-for-Profit Organizations (Part III of the CICA Handbook - Accounting). Effective for fiscal years beginning on or after January 1, 2012, Not-for-Profit organizations are required to adopt either Part III of the CICA Handbook - Accounting, or International Financial Reporting Standards (Part I of the CICA Handbook - Accounting). Earlier adoption is permitted. The Council is currently evaluating the impact on its financial statements of the two options.

### 4. Summary of significant accounting policies and description of Funds

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles applicable to a not-for-profit organization published by the Canadian Institute of Chartered Accountants, using the restricted fund method of accounting for contributions. The significant accounting policies are summarized below:

#### *Fund accounting*

The financial statements of the Council segregate the following funds:

#### Trust Funds

(i) Awards Trust Fund

The interest from the Awards Trust fund is used to provide bursaries and grants to individual Ontario craftspeople to achieve or to recognize higher standards of excellence. The capital of this fund is not expendable.

(ii) Ontario Woodworkers Association fund

This fund was established when the net assets of the Ontario Woodworkers Association were transferred to the Council. The fund is to be used annually towards a woodworking award up to the amount of \$175. The capital of this fund is not expendable.

(iii) Lily Yung Award Fund

This fund was established in 2010 in memory of Lily Yung. The Council has agreed to accept funds to be used for an annual award up to the amount of \$1,000. The capital of this fund is not expendable.



# Ontario Crafts Council

## Notes to the financial statements

December 31, 2010

---

#### 4. Summary of significant accounting policies and description of Funds (continued)

##### Ontario Crafts Council Arts Endowment Fund

The Endowment fund was established in 2003 by an agreement with the Ontario Arts Council Foundation ("The Foundation"). For 2003 only, the Government of Ontario, through the Ministry of Culture, provided matching funds to those raised by the Council, which was permitted to retain 66% of funds raised for general operations. The Foundation holds the endowment in trust for the Council.

##### Internally Restricted fund

##### John Mather Fund

The Council established the John Mather fund in memory, and in recognition, of Mr. Mather's contribution to the Council as Director and Treasurer. The objectives of the John Mather fund are to encourage the development and furtherance of crafts and other manually controlled technology. The Council can use the principal and interest earned on the fund at the discretion of the Executive Committee.

##### *Fund accounting*

##### Operating Fund

The Operating fund includes the General fund and the Invested in Capital Assets fund.

The General fund represents the excesses of revenue over expenses (expenses over revenue) accumulated from the ongoing operations of the Council since its inception.

The Invested in Capital Assets fund records the net book value of the Council's capital assets.

##### *Financial instruments*

The Council has classified each of its financial instruments into the following accounting categories. The category for an item determines its subsequent accounting.

<u>Asset/Liability</u>	<u>Category</u>	<u>Measurement</u>
Cash and investments	Held for trading	Fair value
Marketable securities	Available for sale	Fair value
Accounts receivable	Loans and receivables	Amortized cost
Accounts payable and accrued liabilities	Other liabilities	Amortized cost
Long-term debt	Other liabilities	Amortized cost

- Held for trading items are carried at fair value, with changes in their fair value recognized in the Statement of operations.
- Available for sale items are carried at fair value, with changes in their fair value recognized in the Statement of changes in fund balances.
- Loans and receivables are carried at amortized cost, using the effective interest method, net of any impairment.
- Other liabilities are carried at amortized cost, using the effective interest method.

Transaction costs are expensed as they are incurred.

As allowed under Section 3855 "Financial Instruments - Recognition and Measurement", the Council has elected not to account for non-financial contracts as derivatives, and not to account for embedded derivatives in non-financial contracts, leases and insurance contracts as embedded derivatives.

The Council has elected to follow the disclosure requirements of Section 3861 "Financial Instruments - Disclosure and Presentation" of the CICA Handbook.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2010

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#### 4. Summary of significant accounting policies and description of Funds (continued)

##### *Revenue recognition*

The Council uses the restricted fund method of recording contributions. Restricted donations or grants are recognized as revenue of the appropriate restricted funds. All other restricted donations or grants for which no restricted funds have been established are deferred and recognized as revenue in the years in which the related expenses are incurred. Unrestricted donations and grants are recognized as revenue of the Operating fund.

##### *Accrual accounting*

The Council follows the accrual basis of accounting whereby:

- (i) Retail revenue is recorded when goods or services are provided.
- (ii) Membership revenue is recognized evenly over the term of the membership.
- (iii) Revenue for advertising in publications that are produced for free distribution to members is recognized when the publication is ready for distribution. Revenue for advertising in publications that are produced for sale is recognized when the publications are sold.
- (iv) Unrestricted investment income is recognized as revenue of the Operating Fund when earned. Investment income from trust and endowment funds is added to the related trust fund or endowment.

##### *Donated materials and services*

Donated materials and equipment are recorded at fair market value received. The Council receives a significant amount of donated services from members and volunteers, the fair market value of which is not readily determinable and would be offset by a matching increase in costs of maintaining its operations. Accordingly, the value of donated services is not reflected in the financial statements.

##### *Inventory of merchandise*

Inventory of merchandise, consisting of finished goods purchased for resale and a limited amount of the Council's publications produced for sale, is valued at the lower of cost and net realizable value. Cost is determined on a specific item basis.

In addition to inventory purchased for resale, the Council holds for resale a significant quantity and value of goods consigned by craftspeople. The value of consigned goods, which are not the property of the Council, is not reflected in these financial statements. When consigned goods are sold, the retail value is recorded as sales of merchandise, and the related costs are recorded as cost of sales.

##### *Donation pledges*

The Council receives, from time to time, pledges of donations from individual and corporate donors. The value of such pledges is generally recognized in the accounts of the Council when the amounts are received, unless reasonable assurance exists with respect to the amount and collectibility of the pledge, in which case it is recognized in advance of collection.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2010

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#### 4. Summary of significant accounting policies and description of Funds (continued)

##### *Capital assets and amortization*

Capital assets are recorded at cost. Amortization is provided annually over the estimated useful lives of the capital assets as follows:

Furniture, fixtures and equipment	5 years straight-line
Computer equipment	5 years straight-line
Computer application software	2 years straight-line
Leasehold improvements	Term of the related lease

##### *Lease inducement*

The lease inducement is amortized on a straight-line basis over the term of the lease.

##### *Allocation of expenses*

Management and employees perform a combination of functions; as a result, payroll costs are allocated to expense categories based on the estimated time dedicated to the functional activity. Such allocations are reviewed regularly by management.

##### *Use of estimates*

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions. These estimates and assumptions affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates. Accounts requiring significant estimates and assumptions include the allowance for doubtful accounts, the inventory obsolescence provision and accrued liabilities.

#### 5. Credit facility

The Council has available an unsecured bank overdraft facility limited to \$5,000 (2009 - \$5,000), none of which had been used during the year or at the year end.

#### 6. Investments

	2010	2009
	\$	\$
Fixed income (Provincial debt instrument)	55,388	53,758
Mutual funds (money market fund)	249	1,057
	<b>55,637</b>	<b>54,815</b>

#### 7. Marketable securities

Marketable securities are held by the Ontario Arts Council Foundation on account of the Endowment fund.



# Ontario Crafts Council

## Notes to the financial statements

December 31, 2010

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### 8. Capital assets

			2010	2009
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Furniture, fixtures and equipment	43,836	35,531	8,305	1,570
Computer equipment	63,599	62,059	1,540	2,821
Computer application software	36,475	36,115	360	1,440
Leasehold improvements	162,051	67,030	95,021	117,290
	<b>305,961</b>	<b>200,735</b>	<b>105,226</b>	<b>123,121</b>

Furniture, fixtures, equipment, and computer equipment include items acquired under capital lease with a cost of \$7,524 (2009 - \$7,524) and accumulated amortization/depreciation of \$6,516 (2009 - \$5,011).

### 9. Deferred revenues

	2010	2009
	\$	\$
Deferred donations and grants for future operations (Note 11)	138,422	115,901
Memberships (unexpired portion)	60,296	61,931
Future publications	-	6,750
Lease inducement	766	2,254
Awards	500	500
	<b>199,984</b>	<b>187,336</b>

### 10. Long-term debt

The debt is payable to the Province of Ontario through the Ministry of Culture (the "Ministry"), is non-interest bearing, and under the terms of the agreement with the Ministry, was payable in ten annual installments of \$24,000 commencing in 1997 and ending in 2006. Five annual payments totalling \$120,000 were made between 1997 and 2001. Pursuant to a Determination made on April 24, 2003 under the Ontario Financial Administration Act ("the Determination") subsequently ratified in the October 28, 2003 amendment to the debt agreement, payment of the annual installments from 2002 to 2006 totalling \$120,000, are not currently being enforced, although the debt has not been forgiven. Neither the Council nor the Ministry expects that repayment of the debt will be enforced in the following year and accordingly the balance has been reflected as a non-current liability in these financial statements.

Substantially all the assets of the Council have been pledged as collateral with respect to the debt to the Province of Ontario. The restriction originally placed on the Council during the repayment period, which previously prevented the Council from receiving any operating, capital, or accommodation funding from the Province, has been removed for such time as the Determination remains in force.

### 11. Donations and fundraising revenue and fundraising expense

Included in donations and fundraising revenue are \$8,649 (2009 - \$8,029) of donated materials, with an offsetting charge included in fundraising expense. The Council has received a pledge for a grant for subsequent year operations of \$93,000 (2009 - \$93,000) of which \$93,000 (2009 - \$93,000) had been received by the year-end and is included in deferred revenue.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2010

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### 12. Invested in capital assets

	2010	2009
	\$	\$
Net assets invested in capital assets, beginning of year	122,844	144,082
Capital assets acquired during year, less disposals	11,417	3,107
Obligations under capital leases	277	981
Amortization of capital assets	(29,312)	(25,326)
<b>Net assets invested in capital assets, end of year</b>	<b>105,226</b>	<b>122,844</b>

### 13. Guarantees

In the normal course of business, the Council enters into agreements that meet the definition of a guarantee.

- (a) The Council has provided indemnities under a lease agreement for the use of the occupied premises. Under the terms of this agreement, the Council agrees to indemnify the counterparty for various items including, but not limited to, all liabilities, loss, suits and damages arising during, on or after the term of the agreement.
- (b) The Council indemnifies all directors, officers, employees and volunteers acting on behalf of the Council for various items, including but not limited to, all costs to settle suits or actions due to service provided to the Council, subject to certain restrictions.

The nature of these indemnification agreements prevents the Council from making a reasonable estimate of the maximum exposure due to the difficulties in assessing the amount of liability which stems from the unpredictability of future events and the unlimited coverage offered to counterparties. Historically, the Council has not made any payments under such, or similar, indemnification agreements and therefore no amount has been accrued with respect to these agreements. The Council has purchased liability insurance to mitigate the cost of any potential future suits or actions.

### 14. Capital disclosures

The Council has externally imposed restrictions on some of its fund balances, as described in Note 4. The Council has complied with these restrictions.

### 15. Allocation of expenses

The Council has allocated payroll expenses of \$500,826 (2009 - \$460,339) as follows:

	2010	2009
	\$	\$
<b>Expense line</b>		
Programs	51,124	8,870
Communications	570	38,113
Membership	33,633	31,718
Special projects	47,187	70,596
Fundraising	23,504	7,297
Administration	112,259	97,606
The Guild Shop	232,549	206,139
<b>Total</b>	<b>500,826</b>	<b>460,339</b>

In addition, insurance expense of \$8,325 (2009- \$6,458) and audit fees of \$10,201 (2009- \$11,205) have been allocated to the Guild Shop.

# Ontario Crafts Council

## Notes to the financial statements

December 31, 2010

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### 16. Fair values and risk management

The fair value of cash, accounts receivable, accounts payable and accrued liabilities approximate their carrying values due to their short-term maturity.

Short-term investments represent Guaranteed Investment Certificates and are recorded at cost plus accrued interest, which approximates fair value.

Investments are recorded at the year-end NAV and bid price which represent fair value.

#### *Interest rate risk*

The Council is exposed to interest rate risk on its investments. The Council does not use any hedging instruments to manage this risk.

#### *Credit rate risk*

The Council's credit risk is primarily attributable to its accounts receivables. The Council manages this risk through proactive collection policies.

### 17. Comparative amounts

Certain of the comparative amounts have been reclassified to conform to the current year's financial statement presentation. Insurance expense of \$6,458 and audit fees of \$11,205 for 2009 were allocated from Administration expense on the Statement of operations to the Schedule of retail operations.



# Ontario Crafts Council

## Schedule of retail operations year ended December 31, 2010

	2010	2009
	\$	\$
<b>Revenue</b>		
Sales of merchandise	1,176,835	1,041,884
Cost of sales	(596,360)	(541,991)
Gross margin (2010 - 49%; 2009 - 48%)	580,475	499,893
<b>Expenses</b>		
Personnel	236,894	214,491
Rent	156,000	151,500
Bank and charge card fees	26,187	22,790
Insurance and property tax	22,325	6,458
Depreciation	18,068	18,389
Staff discounts	14,165	15,937
Audit fees	10,201	11,205
Members' discounts	20,538	14,050
Maintenance and utilities	13,872	12,220
Advertising and promotion	12,116	12,096
Supplies	8,728	8,560
Inventory shrinkage, breakage, and obsolescence	2,766	6,303
Postage and telephone	4,217	3,316
Travel	1,694	918
Equipment rental	219	76
	547,990	498,309
<b>Net retail revenue</b>	<b>32,485</b>	<b>1,584</b>

Retail operations comprise The Guild Shop. Retail operations exclude any allocations of expenses, except for payroll, insurance and audit costs (Note 15).



# DIRECTORY

## BOARD

### Executive Directors

Gilles Latour, *President and Chair of the Membership Committee*  
Gord Thompson, *Vice President*  
Jay Richardson, *CFO, Treasurer*  
Susan Rothfels, *Secretary*  
Mark Lewis, *Past President and Chair of the Nominations Committee*

### Directors

Gesta Abols  
Jackie Chan  
Sylvia Nan Cheng  
Cindy Dachuk  
Sandra Dupret  
Andrea Graham  
Jim Lorrigan  
Monica Peel, *Chair of Volunteer Committee*

## STAFF

### 990 Queen Street West

Emma Quin, *Executive Director*  
Paul Wilson, *Accounts and Operations Manager*  
Janna Hiemstra, *Programs Manager*  
Valerie McLean, *Membership and Advertising Coordinator*  
Katherine McKellar, *Special projects Coordinator\**  
Caitlin Plewes, *Development Coordinator\**  
Maxine Bell, *Communications Coordinator*  
Mary Calarco, *Southwestern Regional Coordinator*  
Iwona Gontarska, *Gallery Attendant\**  
Amy Wallace, *Programs Assistant\**  
Caoimhe Morgan-Feir, *Development Assistant\**  
Laura Rea, *Graphic Designer\**

### The Guild Shop

Rob Ridgeway, *Manager*  
Matt Karvonen, *Manager of Store Operations*  
Blandina Makkik, *Director of the Inuit and Native Gallery*  
Yusun Ha, *Senior Sales Associate*  
Jasmine Fong, *Merchandising Assistant\**  
Part Time Staff Members:  
Gill Birol  
Dora D'Angelo  
Caitlin Lawrence  
Maurie Todd  
Ann Tompkins

### Studio Magazine

Shauna Cake, *Editor in Chief\**  
Jenn Neufeld, *Managing Editor*  
Gord Thompson, *Contributing Editor*  
Dale Barrett, *Graphic Designer*

## COMMITTEES

### Eastern Steering Committee

Colette Beardall  
Eiko Emori  
Sara Jarvis  
Paul Matteau  
Susan McDonald  
Caitlin Plewes  
Paul Portelli  
Emma Quin  
Jane Thelwell  
Sara Washbush

### Southwestern Steering Committee

Juan Bohorquez  
Mary Calarco  
Virginia Eichhorn  
Shannon Kennedy  
Emma Quin

### Finance Committee

Jackie Chan  
Renato Foti  
Emma Quin  
Jay Richardson

### Fundraising Committee

James Dunne  
Gilles Latour  
Kitty Lorrigan  
Katherine McKellar\*  
Caitlin Plewes  
Emma Quin  
Diana Reitberger  
Janice Warren

### Studio Editorial Committee

Sandra Alfoldy  
Melanie Egan  
Stephen Hogbin  
Gilles Latour  
Charles Lewton-Brain  
Emma Quin  
Tiana Roebuck  
Arno Verhoeven

\* Held position for part of the year



## Volunteer Committee

Leslie Adamson  
Jane Allen  
Mary Brebner  
Jane Bright  
Dorothy Burton  
Elsie Cooper  
Mary Corcoran  
Cherie Daitchman  
Louise Dimma  
Michele Fordyce  
Mary Lou Gilchrist  
Marcia Hays  
Sandra Hore  
Ona Humphreys  
Judy Kennedy  
Ingrid Laidlaw  
Kathy Lakatos  
Kaitlin Lawford  
Eva Lorinc  
Cynthia Macdonald  
Adrian Mann  
Pat Marshall  
Sharon McLeod  
Phyllis McTaggart  
Joan Milburn  
Jane Moore  
Carol Paine  
Helen Paul  
Monica Peel  
Rosianne Read  
Damaris Robinson  
Kay Saunders  
Margaret Smith  
Mary Wemp  
Jennie Wilson

## Volunteers

Nikki Derochie  
Heidi Earnshaw  
Homa Esmaili  
Catherine Fitzsimmons  
Iwona Gontarska  
Matt Kavornen  
Leopold CJ Kowolik  
Jenn Neufeld  
Julian Olsson  
Michael Prokopow  
Joel Robson  
Tiana Roebuck  
Susan Rothfels  
Jennifer Van Herten  
James Wright

## AFFILIATE ORGANIZATIONS

260 Fingers Ceramic Exhibition  
Art Gallery of Mississauga  
Art Gallery of Peterborough  
Aurora Cultural Centre  
Blue Mountain Foundation for the Arts  
Brantford Potters' Guild  
Burlington Art Centre  
Burlington Handweavers & Spinners Guild  
Burlington Potters' Guild  
Cabbagetown Arts and Crafts  
Canadian Bookbinders & Book Artists Guild  
Canadian Doll Artists Association  
Canadian Embroiderers' Guild  
Canadian Museum of Civilization  
Canadian Society for Creative Leathercraft  
Cumberland Arts & Crafts Guild  
Dundas Art & Craft Assoc.  
Fusion: The Ontario Clay and Glass Association  
George Brown College  
Georgian College School of Design and Visual Art  
Georgina Arts Centre & Gallery  
Glass Art Association of Canada  
Guelph Creative Arts Association  
Guelph Guild of Handweavers & Spinners  
Haliburton School of the Arts-Fleming College  
Harbourfront Centre - Craft Studios  
Huronion Festival of the Arts & Crafts  
Ingersoll Creative Arts Centre  
Kawartha Potters Guild  
Kindred Spirits Artisans of Paris  
Living Arts Centre Mississauga  
Mississippi Valley Textile Museum  
Mohawk College of Applied Arts & Technology  
Muskoka Arts And Crafts Inc.  
Neilson Park Creative Centre  
New Brunswick College of Craft & Design  
Ontario Handweavers & Spinners  
Ottawa Artisans Guild  
Ottawa Guild of Potters  
Pine Tree Potters  
Pomegranate Guild of Judaic Textiles  
Potters Guild of Hamilton and Region  
Potters Studio Inc.  
Quinte Arts Council  
Rails End Gallery & Arts Centre  
River Guild Fine Crafts  
Royal Ontario Museum  
Scugog Council for the Arts  
The Colborne Art Gallery  
The Valley Artisans Co-op  
The Visual Arts Centre of Clarington  
The Woodturners Guild of Ontario  
Tillsonburg District Craft Guild  
Toronto Bead Society  
Toronto Potters  
Waterloo Potters' Workshop  
Woodlawn Pottery Studio  
York Heritage Quilters Guild

# IMAGE CREDITS

## Cover

Michelle Mendlowitz, *Vases*, 2010. Slab built, mid fire porcelain.

### p.1

Annie Tung, *Love Spoons*, 2009. Cast, fabricated silver, brass, Braille erotic poem.

### p.2

Jin Won Han, *Sphere-root*, 2008. Glass, flameworking.

### p.4

Laura Kukkee, *Untitled*, 2009. Porcelain and glazes.

### p.6

Lily Yung working in Rhino 3D Design.

Lily Yung, *Biovoid Bracelets*, 2006. Rhino 3D Design, Zcorp 3D printer with plastic powder, cyanoacrylate.

Lily Yung, *SHArings*, 2006. Laser cut acrylic.

### p.7

Amanda McCavour, *Hands*, 2007. Thread.

Dylan McKinnon, *Standard Chair* (Stackable), 2009. Hard maple, bent-laminated maple, maple-veneered birch plywood.

Annie Tung, *Pearl Studs*, 2009. 18k gold (cast), silver, fabricated, resin, pearls.

### p.8

Shuyu Lu, *So far, so close*, 2009-2010. Silk organza, thread, embroidery hoop, screen printing and hand embroidery.

### p.9

Jon Riosa, *What you thought it was it isn't now*, 2010. Fabricated aluminum, lead.

### p.10

*CraftTalks* poster.

*Southern region CraftSmarts* feltmaking with Andrea Graham, Waterloo, ON.

*CraftSmarts*, Precious Metal Clay (PMC) workshop with Cynosure Jewellery, Toronto, ON.

Wood turning demonstration by Jim Lorriman at the *Made of Wood Show* May 2010.

*CraftSmarts*, PMC workshop with Cynosure Jewellery, Toronto, ON.

### p.11

Floyd Elzinga, *Colonization Device*, 2009. Steel with clear polyester coating.

### p.12

*Fresh, Local, Craft!* exhibition.

Rachael Wong, *Sliding Windows*, 2010. Blown glass, paint, shadow box.

### p.13

*Body + Object* exhibition.

Susan Watson Ellis, *Vessel For A Woman's Soul*, 2009. Sterling Silver, Labradorite, platinum treated, Agate Druzy, fabricated.

### p.14

*Masterworks Southwest*, Tom Thomson Art Gallery, March 2010.

*Masterworks Southwest* postcard.

### p.15

Etulu Etidloie, *Untitled*, loon, 2009. Serpentine stone from South Baffin Island.

Norman Qummuartuq, *Drum Dancer*, 2010. Serpentine stone from South Baffin Island, baleen, caribou antler.

Robert Mitchell, *Coast to Coast Bracelet*, 2009. January 2010 Jewellery Feature.

Shane Norrie, *Relic Vessel with Interior Lifeboat*, 2009. Handbuilt clay, multiple firings.

### p.16

June Pham, *Unravelling*, 2011. Blown glass, partially sandblasted surface with layered diamond point engraving.

### p.17

*Awards Winners 2010* exhibition.

*Fresh, Local, Craft!* opening reception.

*Let them eat cake* opening reception.

### p.18

Danuta Tydor, *Enchanter*, 2009. Porcelain, hand-built, stain wash, glaze.

The Guild Shop website.

### p.19

Greenbelt, *Quilt of Possibilities* opening at Queen's Park.

G20 Toronto seating area featuring; Melissa Morrow, *PINE side table*, 2009. Laser cut steel, powder coat; and John Paul Robinson, *Red Wave*, 2008. Glass.

### p.20

Sandra Noble Goss, *Back Alley #4, Ivy*, 2009. Copper, bronze, brass, sterling, 24k leaf, enamel.

### p.23

Nicole Horlor, *Floating*, necklace, 2007. Sterling silver and fine silver.

### p.24

2010 Maker Shaker fundraiser.

### p.25

Left to Right, Top to Bottom:

Jared Hicks, *Beech Media Cabinet*, 2010. Solid European Beech, veneered particle board and MDF.

*CraftSmarts*, PMC workshop with Cynosure Jewellery, Toronto, ON.

Amanda McCavour.

Helen Benninger, *5 Bucks*, 2002/2003. Fabric collage.

Lily Yung, *Ring*, 2010. Stainless steel infused with bronze.

Steve Smith, *Spawning Cycle*, 2008. Ceramic.

Sarah Troper, *These Walls*, 2010. Wallpaper, velcro, safety pins.

*Southern region CraftSmarts* feltmaking with Andrea Graham, Waterloo, ON.

Susan Warner Keene, *Epilogue #2*, 2007. Handmade abaca paper thread, pigment. Nick Chase.

Lizz Aston, *Antiquated Notions 3*, 2010. Paper fibres, free-motion embroidery, cotton thread, burn-out.

Pattie Chalmers, *Laughing Out Loud*, 2010. Ceramic, mixed media.

Far Right image: Nick Chase, *Untitled*, 2007. Blown glass and sandblasted glass.

### p.27

Arounna Khounraj, *green tuttle*, 2008. Embroidery, paper cut and handspun linen paper.

### p.41

Noelle Hamlyn, *The Breathing Room*, 2010. Cotton freemotion embroidery on gampi tissue.

### p.43

Patrycja Zwierzynska, *Untitled*, necklace, 2009. Sterling silver patina, 22k gold leaf and nylon coated cable, fabricated.

### p.45

Lois Scklar, *Vestige 5*, 1998. Wrapped, stuffed fabric form.



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